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## AMERICAN ART NEWS

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## WHOLESALE FAKES

Two recent exposures in Paris of wholesale selling of fake "masterpieces" of modern art calls attention once more to an evil in the art trade that bespeaks the harshest measures to suppress. As told in our news columns, the first of these exposures was due to the courage of members of the family of the late Eugene Carrière who, on discovering obviously faked paintings bearing that distinguished artist's name, lodged a complaint with the police, who found eight canvases bearing Carrière's signature that were forged copies of his works in private collections. The artist owning these fakes declared he had bought them in the shops of cheap junk dealers, as he had the considerable number of other works in his room. All of the pictures were to be examined by experts at the request of the police.

The second of these exposures revealed an even more flagrant case. An American in Paris, who had gathered together 107 modern paintings under the belief they were genuine, found that forty-three of them were fakes. The amazing thing about this swindle is that among the forgeries were canvases bearing the names of Cézanne, Pissarro, Renoir, Sisley and Signac. In view of the many experts in Paris whose judgment could be relied on as to the genuineness of the work of these painters and the many reputable art firms who handle such paintings, it seems incredible that any amateur should be taken in so egregiously.

The art trade in Paris and at home should be deeply concerned over this state of affairs. It is fraught with a possibility of the gravest injury, for the publication of such transactions awakens suspicion among buyers as to the reliability of art dealers in general. Human nature being as it is, there always will be men who will try to live on imposture and forgery. When such persons invade the art trade, the dealers should hunt them down and expose them. The production and the sale of spurious works of art can be stopped.

## ENGLAND TO LOCK THE DOOR?

The enterprise of Mr. Henry E. Huntington in buying for his private collection great masterpieces of English art, the latest of which is Gainsborough's "Cottage Door," appears to have brought the British Government to the view that it is necessary to take steps to prevent England losing any more of its native art treasures. A complete reversal of the government's former position was announced by Sir Robert S. Horne, Chancellor of the Exchequer, in Parliament on August 4. On the morning of that day the *Morning Post*, of London, announced the purchase by Mr. Huntington of the Gainsborough, as told elsewhere in this issue of THE AMERICAN ART NEWS, and following this Sir Philip Sasson had made an appeal in the House

of Commons for the government to take action. Instead of pleading poverty, as hitherto has been the custom of the Treasury's representative in the House, the Chancellor of the Exchequer replied that it was only reasonable that Parliament should be ready to vote the requisite sums of money to preserve such masterpieces. And he added the very important declaration that "the government would be willing to make a grant when the proper time arrived."

To members of Parliament like Sir Philip Sasson who have been most persistent in their efforts to prevent English masterpieces of art from leaving the country, the Chancellor's statement will be very welcome. Whether they will take steps to bring about such a vote of money remains to be seen. If they do provide the funds the responsibility will be clearly up to the government to make a grant of the sum appropriated.

In a sense this is an attempt to lock the stable door after the horse has disappeared. But there are still treasures enough in England to make such action pertinent. If the result, however, should take no other form than the British government bidding against foreign buyers, which is what the Chancellor's statement seems to imply, England may still continue to see masterpieces pass into the hands of American collectors, who have long purses and stubborn wills. The prospect would be very different were Parliament to enact a law giving the government power to declare works of art to be national treasures and fixing a price at which they would have to be sold to the country. But this does not appear to be the intention; and it can be safely assumed that such a course will never be taken because it would shame the boasted instinct of Englishmen for sportsmanship and fair play—especially if it were directed against other Anglo-Saxon countries, which can claim that English art is as much their heritage as it is England's.

## Americans In France

Richard Miller and Mrs. Miller have arrived in France from New York. They expect to pass the summer at Saint-Jean-du-Doigt (Finistère), where Mr. and Mrs. Oscar Giebert, and Mr. and Mrs. James Hopkins are already established for the summer.

Miss Dixie Selden, landscape painter and portraitist, recently arrived from Cincinnati. She has left for a sketching trip in Spain.

Clarence M. Gihon, landscape painter, and Mrs. Gihon, who is a portraitist, have left Paris for Brittany.

George Leonard, painter, and Mrs. Leonard, who spent the winter at Nice, have returned to Paris.

Gail Turnbull, painter, has left Paris for Pont Croix, Finistère.

F. W. Simmons, painter, and Mrs. Simmons have returned from a visit to the United States and are once more at their Paris studio-apartment, 16 impasse du Maine.

Three of the younger American painters of Paris, Grover Weaver, Clinton O'Callahan and Walter Isaacs, have returned from a sketching tour in Italy and Spain.

## Obituary

## FERDINAND MEDER

Ferdinand Meder, leading American authority on the etchings and engravings of the old masters, died at his home in East Orange, N. J., in his sixty-fifth year. Mr. Meder, who was born in Germany and was graduated from the University of Heidelberg, came to the United States in 1884. He was the leading authority on the work of Dürer, Schongauer, Rembrandt and other early masters and became associated, as expert, in this field with both the Anderson Galleries and the American Art Association, writing the sales catalogues of such famous collections as the Halsey, Jenkins and many others. He had expertized every important sale in this country during the last twenty-five years. He also acted as a buying agent and advisor for all the great collectors of prints in this country. Up to four days before his death he was at work on the catalogue of the collection of prints in the Morgan Library. Mr. Meder leaves a brother, who is a prominent art dealer in Berlin, a widow, three sons and a daughter.

## FRED C. SCHMOHL

Fred C. Schmohl, World's Fair sculptor and resident of Chicago for thirty years, died at his home in Los Angeles aged 75 years. He was born in Wurtemberg, Germany. He was represented by statuary at the fair. In 1908 he went to Seattle to design the sculpturing for the exposition there and later he was connected with the expositions held in San Francisco and San Diego.

## PERCY THOMAS

Percy Thomas, R.E., one of the original members of the Royal Society of Painter-Etchers, is dead in London. He studied under Whistler, and enjoyed his friendship, as well as that of Sir F. Seymour Haden.

California Landscape by Nicholas R. Brewer  
Added to the Decatur Institute's Collection

"ALISO CAÑON"

By NICHOLAS R. BREWER

DECATUR, ILL.—The Decatur Institute of Civic Arts has recently purchased the landscape "Aliso Cañon," which was one of the pictures by Nicholas R. Brewer exhibited at the institute in April. The picture was regarded as the best landscape in the exhibit and the finest representative of Mr. Brewer's recent work. It was painted something more than a year ago during Mr. Brewer's stay in California. "Aliso Cañon"

is in a higher key than his earlier landscapes, and is full of warmth and color. Permission was given to exhibit the painting in the East.

The Decatur Institute of Civic Arts is now in the third year of its life. It occupies the home of the late Mrs. James Millikin, who desired that her house and spacious grounds should be devoted to art purposes. The sum of \$2,500 is received annually from the Millikin estate, provided a like amount is raised by the community.

## Studio Gossip

Henry S. Eddy, who has been painting old churches and canals in Denmark, writes from Copenhagen that a great many stores display paintings, and that even in a barber shop he found pictures on the walls by the best artists. No American paintings have yet been bought for the Copenhagen Museum.

The Wilton Library Association, Wilton, Conn., gave an exhibition of the paintings of Florence W. Gotthold in the library on the afternoons of July 29 and 30.

Ulric S. J. Dunbar recently went to Toronto from his home in Washington to superintend the placing in the Museum of a statuary group of American Indians, the sixth group he has made for the Museum.

Louise Lyons Heustis exhibited in her Newport, R. I. studio several new portraits she has recently completed, including one of Miss Margaret Gint, a niece of Mrs. Russell Sage. Another portrait was that of Miss Farriday, the actress, who has appeared in the company supporting Sothorn and Marlowe.

Arthur Franklyn Musgrave went from Washington to hold an exhibition of his paintings in the Cushing Memorial building, Newport, R. I. It was one of the most successful one-man shows ever held there, the attendance being over 500.

Ernest Albert and his son, E. Maxwell Albert are at Old Lyme, Conn., for the summer.

Arthur F. Mathews, San Francisco mural painter, was awarded the fine arts gold medal of the American Institute of Architects at the convention held in Chicago. He is now engaged on a series of fifteen panels for the library of the University of California.

The class in landscape painting in oils and water colors that has been developed at the summer school of the Pennsylvania State College is under the direction of Emile Walters.

The recent exhibition held at Brookhaven, L. I., by Melita Blume resulted in the sale of four pictures, two of which were purchased by a National Academician.

Elizabeth Cady Stanton, after resting at her summer home, North Falmouth, Mass., has gone to Oyster Bay, Long Island, to paint at the Louis Comfort Tiffany Foundation. She will return to her studio in the Gainsborough to reopen on November 1 the fifth season of her portrait classes. Cecilia Beaux and F. Luis Mora will again be the instructors.

Oscar Coast has postponed his contemplated trip East until September. He will spend the autumn in New York, returning to his Santa Barbara, Cal., studio about Christmas time.

Howard Russell Butler whose permanent address is Pasadena, is in Santa Barbara and is busily at work, having engaged the Parshall studio.

Demetrius Trifyllis spent several weeks in Newport, R. I., where he painted the portraits of Bishop Darlington of Harrisburg, and of the bishop's son.

Henrietta Shore is spending the summer in Quebec and elsewhere in Canada. She will return to New York in September.

Eben F. Comins has recently completed a sketch portrait of Joseph G. Cannon, ex-Speaker of the House of Representatives. It

was painted at East Gloucester, where the artist has his summer studio.

Flora Buccini is spending the summer in Lyme, Conn., where she is making pastel sketches of the surrounding country. A number of Mrs. Buccini's sketches were included in the Lyme Exhibition.

Ezra Winter, mural painter, who has been appointed on the faculty of the Yale school of fine arts, has the title of acting professor of painting, not assistant professor, as was recently announced on the authority of the Yale *Alumni Weekly*.

Kathleen Wheeler, Chicago sculptor, is modeling characters from fiction. She has recently done figurines of characters in Robert Louis Stevenson's "Kidnapped" and "Treasure Island." She has made sketches for a number of studies from the novels of Dickens.

A new bust of Caruso by Joseph Anthony Atcheson, Washington sculptor, has been presented to the national capital and placed in the Washington opera house.

Bayard H. Tyler, portrait painter, and his family are spending the month of August at Beaverville, N. Y.

Alfred Rigny, mural painter, recently returned to New York after ten years in France, bringing a number of paintings, including landscapes. He will have an early autumn exhibition.

Frederic M. Grant, now in California, plans to sail for Europe early in September for an indefinite period.

Gustave Gulich, Swiss landscape and portrait painter, recently arrived in this country to arrange for a special exhibition of his work at the Corcoran Gallery, Washington, in the autumn. His paintings include scenes in Holland.

Carlton C. Fowler, painter, is spending the summer in West Barrington, Mass.

Miss Helen Peale has recently visited Narragansett Pier, Providence, and Chatham, Mass., to make portrait drawings. An article about her work appeared in the August *International Studio*.

Anna Vaughn Hyatt, sculptor, is spending the summer at the Hyatt farm at Annisquam, Mass.

Emily Burling Waite has opened her Newport studio and is painting portraits of several well-known persons.

May Fairchild is in Wellsburg, W. Va. where she is painting a large portrait of the two little daughters of Mr. Gaylord of that city. She is planning to go to Provincetown later in the season.

Hobart Nichols spent part of the summer on a motor trip through New England.

A. Molarsky of Nutley, N. J., is exhibiting pastels at his studio on Rocky Neck, East Gloucester. Most of the subjects were found near his home in New Jersey. Among the few oils is a picture of the Gloucester wharves shown at this year's Pennsylvania Academy show.

W. Lester Stevens opened his new studio at Rockport, Mass., on August 12 with a reception and an exhibition of his recent work.

Among the sketches made in Czecho-Slovakia by Jane Peterson were several of the gardens of President Masaryk, formerly the imperial gardens.